THE POCKET

BALL-ROOM PROMPTER,

CONTAINING

Calls for the different Changes and Figures to all the Principal Quadrilles, Cotillons, Country Dances and Fancy Dances of the day.

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Entered according to Act of Congress, in the year 1858, by ELIAS HOWE, in the Clerk's Office of the District Court of the District of Massachusetts.

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BOSTON.

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INDEX.

Arkansas Traveller,..48
Aurora Waltz,.....20

Beaus of Oak Hill,...44
" Albany,.....43
Basket Set,.....29
Bunker Hill Set,.....22

Chase the Lady,.....45
Coquette,.....45
Circassian Circle,....46
College Hornpipe,....43
Cincinnati " 43
Chorus Jig,.....43
Chase the Squirrel,..42
Cheat Set,.....21
Cinderella Set,.....24
Caledonian " 25
Cellarius Waltz,.....18
Cinderella " 20
Camptown Hornpipe, 48

Durang's " 42
Des Graces Set,.....35
Downfall of Paris,...42
Devil's Dream,.....44

Fore and After,.....44
Flower Girl's Dance,.46
Fisher's Hornpipe,..47
Five Step Waltz,.....19

Graces,.....43

Highland Reel,.....45
Hull's Victory,.....45
Half Moon,.....41

Jordan am a H'rd Road 48

Ladies' Choice Set,..29
Lucia Set,.....30
Lancer's (by White), 25
" First Set,...26
" Second " ...27
Lady's Triumph,....41
La Varsoviana,.....40
" La Madrilaine,..40

Military Set,.....33
Money Musk,.....42
Original Waltz Set,..34

Prima Donna Waltz, 20
Pop goes the Weasel, 44
Portland Fancy,.....48
Polka,.....17
Polka Quadrille Set,.37
Polka Redowa " .36
Punch and Judy " .32
Pantomime " .31
Pic-Nic " .21

Rustic Reel,.....46

Sir Rodger de Coverly 47
Social Waltz Set,...38
Schottische " ...36
Spanish Waltz,.....20
" Dance,.....41
Speed the Plough,....41
St. Louis Set,.....23
Soldier's Joy,.....48

Tempest,.....46
Twin Sisters,.....43
Tom Pete,.....15
Three Step Waltz,..19
Two " " ..

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ETIQUETTE
OF THE
BALL-ROOM.

The following hints on BALL-ROOM ETIQUETTE may be of use to persons unacquainted with dancing, or who have not been accustomed to attending balls with ladies. In calling for the lady you have invited, be punctual at the hour appointed; if you order a coach hand her in first, and sit opposite to her unless she requests you to change your position. In leaving the carriage you will precede the lady and assist her in descending; you will then conduct her to the ladies' drawing-room, while you go to the gentlemen's apartments to divest yourself of overcoat, hat, and boots, adjust your toilet, draw on your gloves, (white or colored). The lady in the meantime, after arranging her dress, awaits your arrival to conduct her into the hall. Your first duty is to procure an order of dances for your partner, and introduce your friends, who place their names on her card for the dances engaged. You should always dance first with your partner, afterwards you may exchange partners with a friend or dance again with her, should she not be engaged. The floor-managers give the order to the orchestra to commence, and also take the lead in entering the ball-room. You either join in the promenade, or conduct your lady to a seat. Before taking your place in the set, await the signal from the managers or the call of the trumpet. Avoid rushing for places, which we regret

to say is so prevalent in our public ball-rooms of the present day; such conduct is offensive to good breeding and derogatory to all rules of politeness, and if persisted in, will tend materially to injure the character of such re-uuions, in the estimation of the enlightened aud refined portion of our commuuity, who take a pleasure in the enjoyment of this delightful accomplishment. In taking your position in the set, you ought to take the side, unless you are well acquaiuted with the figure, as you will have au opportunity of observing the head couple's movements, before it comes to your turn to commeuce. *The head* of the sets of quadrilles or cotillons is that in which the top couples take their places, being always next to the top of the hall, which you may ascertaiu on iuquiriug of the mauagers. *The head* of country dances which are danced in lines, the ladies opposite the geutlemen, may be ascertaiued by giving left hand to your lady's right, so as to have her at your left side; the head of the line is behind you at the same time you are facing *down the centre*. While dancing, pay particular attention to the figures, as your carelessness may be the cause of embarassment to others.

In taking your position in a quadrille, cotillon, or country dance, do not, on any account, leave your place until the dance is ended. There is sometimes exhibited a laudable desire on the part of the gentleman to render himself agreeable, by procuring a seat for his lady in the interim of repose. Should all the cavaliers be equaliy desirous of administeriug to the comfort of their fair partners, duriug a momentary respite, what a ludicrous scene it would present. If the lady feels too fatigued to keep her place, the better way would be, to lead her to a seat, aud then notify the managers, in case you cannot procure

another couple to take your place. *It often happens*, that for want of knowing how the sets are numbered, *a mistake* may arise as to which of the side couples ought to take the lead, which may be easily ascertained, by observing that the first couple is at the head of the set, and the third couple to their right, so that in forward two, it is the third lady, and last gentleman, who perform the figure, immediately on the conclusion of the same, by the first four.

In dancing, let your steps be few, but well and easily performed; the feet should be raised but very little from the floor, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of an *entre chats* or a pigeon's wing, which may do very well for a hornpipe, but would be quite out of place in a quadrille or cotillon. *Attention* should be particularly paid to giving the hands in a proper manner, to the avoiding of affectation in doing so, to keeping the united hands at a height suited to both parties, to shunning the slightest grasping or weighing upon the hands of another, to avoid twisting your partner round several times in the same place with hands crossed, instead of turning once round with both hands apart. At the conclusion of the dance conduct your partner to her seat, and pay her that attention which will be most likely to anticipate her wants; she may require her shawl, fan, or refreshments, these you may suggest without being improperly assiduous. *Neither in the ball-room*, or in any other public place, be too ready to take offence. If an intentional insult should be offered, the presence of ladies should make your notice so slight, that none but the aggressor should be aware of it; a contrary line of conduct will not

add to your reputation for courage or gallantry; a well-bred lady will not thank you for making her a spectacle in a public room; a man of true courage will disguise his sentiments on such an occasion, and seek a proper time for explanation, rather than disturb the harmony of the company, by an immediate exhibition of force in repelling the insult. *If a lady* should decline to dance with you, and afterwards dance with another gentleman, do not notice it; there may be reasons too delicate to inquire into, which may have influenced her actions — personal preference and the various emotions of the heart, will furnish abundant cause for her decision, therefore, do not insist upon the fulfillment to the letter of established regulations; if by indecorous conduct you thwarted her wishes, she would look upon you as a boor, whereas by a judicious blindness, you may probably secure her respect. Recollect the desire of imparting pleasure, especially to the fair sex, is one of the essential qualifications of a gentleman.

When dancing with a lady to whom you are a stranger, be cautious in your conversation, not to attempt too much without, at the same time, being anti-social, trifling incidents may occur during the dance, which will afford a sufficient pretext for an agreeable remark. When the music ends, you bow to your partner, present your right arm, and lead her to her seat; should it happen to be occupied, you will politely ask her to what part of the hall she would like to be conducted, you also bow, as she takes her seat; you are not at liberty to sit by her side unless you are on terms of intimacy. *Should you wish* to dance with a lady with whom you are not acquainted, apply first to your friends, should you have any present, who may be successful in procuring for you the desired introduction. If not, make application

to one of the floor managers, who will introduce you, should he be intimate with her, otherwise he may not present you without first demanding the consent of the lady. *When introduced to a lady*, be particular how you ask her to dance, and the manner in which you bow to her, and also of requesting to see her card; ladies are susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not: nothing prepossesses one in another's favor so much as a pleasing exterior and agreeable manner. *Should a gentleman*, after being introduced to a lady, not know any better than ask her to dance, by saying will you dance with me, and in presenting his arm poke his elbow into her face, before she has time to rise up, and in conducting her swing his body to and fro, not knowing how to keep the step, his arm on which the lady leans, kept so loose that her hand is continually slipping; finally, when he attempts to dance, his want of ear for the time, and ungainly movements, renders it a painful toil to his partner, in the very place where she most anticipates the fullest enjoyment, *it would be much more polite* to decline dancing altogether, regretting your inability to take part in so agreeable an amusement, than, by too great a condescension to be obliging, attempt that which you would only be sure to mar.

In requesting a lady to dance, you stand at a proper distance, bend the body gracefully, accompanied by a slight motion of the right hand in front, you look at her with complaisance, and respectfully say, will you do me the honor to dance with me, or, shall I have the pleasure of dancing with you, will you be pleased, or will you favor me with your hand for this or the next dance, remaining in the position you

have assumed, until the lady signifies her intention, by saying, with pleasure, sir, or, I regret I am engaged, sir; you then may request to see her card, or to be pleased to name the dance for which she is not engaged, and after having made the necessary arrangements, you politely bow, and withdraw. *Should* there not be as many gentlemen as ladies present, two ladies may be permitted to dance together, in order to fill up a set, or two gentlemen, should there be a want of ladies. But it would not be proper for ladies to refuse to dance with gentlemen, and afterwards dance together, or for gentlemen, after having refused to be introduced to ladies. *There* may be frequently seen in a ball-room young gentlemen so very *particular and over-nice*, that they consider it a remarkable condescension to dance with a lady, unless she happens to be very pretty and interesting. Those young *exquisites*, rarely bring ladies with them, and are constantly booring their friends and the floor managers to be introduced to the best dancers, and the handsomest young ladies they may happen to see in the room.

If a dispute should occur in a ball-room, which arises more frequently through carelessness or inattention to the simplest rules of etiquette, than from any other cause, application should be made to the managers, whose decision should be abided by. *It often happens* that a couple may stand too far from their vis-a-vis, or even turn their backs to them, and engage in conversation with those in another set. In the meantime a couple take their position in the set, not knowing that it was previously engaged; as soon as the music commences, the first couple claim their right of precedence, and thus by their carelessness, a dispute arises as to places, which might have been easily avoided, by being more attentive to the rules necessary to be observed on such occasions.

In taking your place in a set, be sure to secure a vis-a-vis, as you will by that means avoid being left alone, or under the necessity of removing to another set.

Avoid changing from one set to another; it may serve your purpose for the time, but will not add to your character for politeness.

You ought not to engage a lady for more than four dances during the evening, as it may deprive her of the pleasure of dancing with those of her friends who may arrive at a later hour; besides much familiarity is out of place in a ball-room.

Every lady should desist from dancing the moment she feels fatigued, or any difficulty in breathing, for it no longer affords either charm or pleasure, the steps and attitudes loose that easy elegance, that natural grace, which bestows upon dancers the most enchanting appearance.

THE SUPPER ROOM.

In [illegible]ing a lady to the supper room, you present the right arm, and also on leaving. In ascending or descending, you may, with propriety, change sides, so that the lady may always have the inside. *Before proceeding* to the supper room, a military cotillon ending in a march, is customary in the New England States, in which all the sets fall into lines, headed by the managers or those deputed by them, capable of leading off the figure.

In entering the supper room, the head is opposite the door, should the tables run in that direction. If they are laid crosswise as you enter, the head may be either to the right or to the left of the entrance, according as it may have been decided on by the managers. Should they not have made any previous arrangements, you proceed to the further end, followed by as many as can conveniently be seated

Each couple should keep their position in the lines, so that all may take their places at the table in regular order. There is often a reluctance on the part of some gentlemen to taking the head of the table, from the onerous duty it imposes on them of carving. It ought to be the pleasing duty of every gentleman to provide for his fair partner, and if a fowl lay before him, requiring his service, he should not hesitate, but use his dexterity to the best of his knowledge. In requesting a lady to take wine, you say, shall I have the pleasure of taking a glass of wine with you; should she consent, you immediately pass the wine, and when ready, you meet her regards with a pleasing smile, politely bowing, holding the glass at the same time in your right hand, you partake of the contents.

In taking your seat at the supper table, the lady takes her place to the right of the gentleman.

It is not considered proper for a gentleman to eat with his gloves on, though a lady may do so without being contrary to etiquette.

Before rising from the supper table, wait a reasonable time, and observe if others are prepared to leave; if not, remain until the majority are ready, unless you are ambitious of attracting attention. In leaving, should there not be room enough to present your arm to the lady, let her precede you; when arrived at the door, conduct her to the ball-room, or the ladies' sitting-room, which ever she may prefer, and as soon as dancing is resumed, be ready to take part with your partner.

Should the lady desire to leave before the ball is ended, you ought to apprise those to whom you and your lady are engaged, of your intentions to leave, and beg to be excused; you will then order a carriage, and see her safely home.

PUBLIC BALLS.

It is usual, before proceeding with a public ball, to form a committee of arrangements, who appoint floor managers, Secretary, and Treasurer. The cards and circulars may be issued a fortnight in advance, directed and signed by the Secretary.

The floor managers, in selecting a hall, ought to see that it is well ventilated, with a smooth floor, free from dust, and nearly square, as being more convenient, particularly for waltzing.

A good band is indispensable, one that can play in perfect harmony and time, the most approved selections, from the latest and best composers.

In choosing the head of a new hall, the top may be placed at the end in which the orchestra is situated; if it is at the side, the end next to the ladies' apartment, should it enter into the hall, may be selected.

Halls already named, the superintendent will inform you which is the head.

As a badge of distinction, a star, ribbon, bow, or sash, is usually worn by the floor managers.

In making arrangements for the supper, it is necessary to give directions, as to the head of the table, so that in leading into the supper-room, the conducting couple will know where to proceed, all following and taking their places at the table in regular order.

The floor managers alone have the ordering of the music, and the giving directions to the band; *in filling* up the sets, they may be assisted to procure partners for those who are not dancing.

PRIVATE PARTIES

Are usually composed of relations and friends and are consequently free from that restraint which characterizes mixed assemblies; cards of invitation

are issued a week or ten days in advance, in the name of the lady of the house, in which the ball is to take place, filled with the name, &c., and directed in an unsealed envelope. It is to her the answer is to be addressed, on the following or succeeding day. A lady also, through a friend, may give a verbal invitation, which should not be refused, because it is not couched in the formal exactness of a card.

Before entering a private ball-room, the usual respects to the lady and gentleman of the house should not be forgotten. If you come rather late, and they happen to be in the ball-room, you seek the first opportunity to make your obeisance to them. The necessary introduction is obtained through the lady or gentleman of the house, or some member of the family.

When introduced to a lady, if not engaged, she will not refuse to dance with you; she may have reasonable grounds to decline, but should she dance with another, it would be considered a breach of etiquette. An introduction at private parties through the Mrs. and Master of the house, may entitle you to further acquaintance; under these circumstances, you must await subsequent recognition to come from the lady, in whose expression you may easily divine whether it will be agreeable or not.

An introduction at a public ball affords you no claim to an intimacy with your partner afterwards.

No gentleman should attempt to dance without being acquainted with the figures, for his blunders place the lady who does him the honor to dance, in an embarrassing situation; the figures are easily learned, and sufficient knowledge of them can be obtained from a good master in a few lessons.

When the hour of supper has arrived, you select some lady and request leave to conduct her to the

supper table, you remaining with her, seeing that she has all that she desires, and then conduct her back to the ball room.

In leaving a private ball-room, you should not allow your departure to interfere with the arrangements of the party; you will seek out your hostess and host in a quiet manner, and return them your grateful acknowledgments for the enjoyment you have received, and regret that you must leave so soon.

COUNTRY AND CITY BALLS.

The etiquette of the ball-room differs in the city from that of the country. A gentleman may ask any lady to dance with him at a country ball, and after an introduction may enter into conversation or promenade round the hall, without being considered guilty of the least presumption in so doing. But, in the city, a regular introduction must take place before the gentleman can be entitled to offer himself as a partner, and though he may be intimately acquainted with the lady, it would be but proper for him to ask the consent of the person accompanying her, as well as the lady herself. *A gentleman* having two ladies under his charge, may address a stranger, and offer him a partner, asking his name previously to an introduction, and mentioning that of the lady to him or not, as he chooses.

COTILLIONS OR COTILLONS* ARE OF ENGLISH ORIGIN,

and are danced by four persons standing as the first four now do in the set; two more couples were after-

* Noah Webster spells the word both ways. The word cotillion was derived from the English, and the word cotillon from the French.

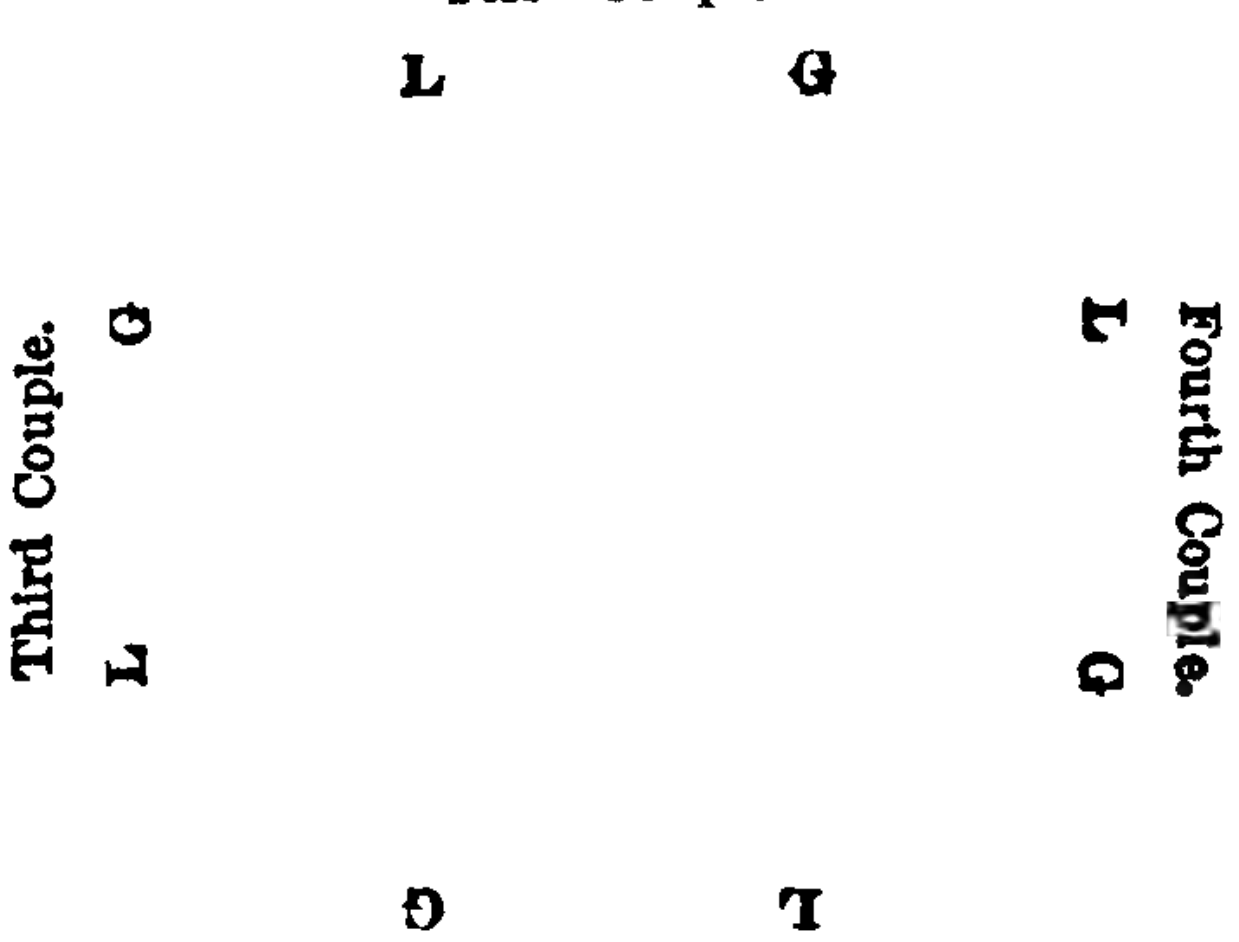
wards added and formed the side couples; thus the English cotillon and the French quadrilles are now formed precisely alike, and it is equally proper to call the dance by either name.

HOW TO CALL QUADRILLES OR COTILLONS.

After the sets are formed, the dance should in all cases commence with bowing and courtesying, first to partners, then to corners (this is to be done while the first strain of music is played), a strain of music in all cases in this work is understood to be eight bars of music, as most of the changes are performed during that time: but if a double strain of sixteen bars is introduced, it will be marked as two strains, and longer or shorter ones in proportion. In every other number in the set except the first one, the dancers must rest until the first strain has been played through once; the first strain is then again played, at the commencement of which the first change must be called; then the second strain is played, and the next change is called— then the first strain again, and the next change is called — then the third and the next change is called — then the first again and the next change is called. If the figure commences with the first two or first couple, the above changes must be repeated four times, but if with the first four it must be repeated but twice only. The different changes should be called at the moment the music commences.

Quadrille is a dance having four sides, a single quadrille is danced with eight persons, one couple on each of the four sides; a double quadrille is danced with sixteen, two couples on each of the four sides. L denotes Lady and G Gentleman.

SINGLE QUADRILLE.



TOM PETE — A COUNTRY DANCE.

All join hands forward and back, chassee by couples — all forward and back, all chassee by couples — couples two and three cross right hands half round, left hands back — (couples one and four at the same time) (each separately) join right hands swing half round left hands back (couples two and three four hands half round and back — (couples one and four at the same time) each give hands half round and back — all forward and back, forward and pass through to next couples.

HEAD OF THE HALL.

Head of the Set.

Form for common Country Dance.

G G L
G G L
G G L
G G L
G G L
G G L
G L
G L

Foot of the Set.

Straight form for the Spanish Dance.

G L
L G
G L
L G
G L
L G

Head of the Set.

Form for the Tempest.

G L
G L G
L G L
G L G
L G L
G L G
L G
G L

Foot of the Set.

Reel, Straight Four or Fore and After.

G
L
G
L

POLKA.

The position of the gentleman and lady in dancing the polka, is almost similar to that of the ordinary waltz. The gentleman should place himself opposite his lady; he should support her with the right hand placed around the waist. The arm, destined to support the lady, alone requires a certain degree of vigor; a natural grace, an elasticity, and an extreme ease, should prevail in all the movements of the gentleman.

The left hand, which holds the lady's right, should be half extended from the body; the arm neither too *stiff* nor too much bent, which would look affected in one case, and *guache* in the other.

The gentleman should hold his lady neither too near nor too distant from him: too great a proximity would be contrary to the laws of propriety and grace; while too great a distance would render very difficult, if not impossible, the turns and evolutions which form part of this dance. In short, the gentleman must determine, by his own good taste, the law of that space which is to exist between his partner and himself.

The lady should place her right hand in that of the gentleman's, the other gracefully resting on his shoulder; she will leave her head in its natural position, and avoid raising it, lowering it, turning it to the right or left; the most simple attitude being the best adapted to the Polka, as indeed it is to all dances and waltzes we are about to describe.

She should let herself be guided entirely by the gentleman, who alone imparts to her the direction of the dance, conducts her to this or that part of the ball-room, and decides the repose and the re-commencement of the dance.

THE CELLERIUS WALTZ.

This is a slow and extremely graceful dance, though it may suffer in comparison with its gay and sprightly *compagnons*, la Valses, Polka, and Schottische, yet it has many admirers.

It consists of three parts, which we describe thus:

1. Spring with the right foot, at the same time advancing left foot, (count two;) then spring on the left foot, (count one;) spring again on the left foot, at he same time advancing right foot, (count two;) spring again on the right foot, (count one). These six steps complete one circle.

2. Take your position; spring on the right foot, at the same time striking your heels together; slide left foot to the left, bending the knee, (count two;) then bring right foot up to the place of the left foot, with a single hop, raising the left, (count one;) then spring again on the right foot, striking the two heels, sliding the left foot to the left, (count two;) falling on the left foot, and raising the right behind, (count one;) then spring on the left foot and reverse the whole of the second part.

3. Spring on right foot, at the same time sliding left foot to the left, (counting two;) then hop on the left foot, bringing right foot up behind left foot, (count one;) then spring on the left foot and slide right foot to the right, (count two;) then bring the left foot to the place of the right foot with a hop, raising right foot, (count one).

These details constitute the steps for the gentleman. For the lady the steps are precisely similar, but reversed, thus: for the right foot read left; and for left, right.

THE VALSE A CINQ TEMPS.

Five step Waltz, as described by Cellarius.

THE GENTLEMAN'S STEP.

First time. — He should have his right foot in front, make a *Jete* with the left foot passing before the lady, as in the Valse *a Trois Temps.*

Second time. — Place the right foot in the third position behind.

Third time. — Join the left foot behind the right.

Fourth time. — Bring the right foot forward in the fourth position.

Fifth time. — A little glissade behind and on the side.

The waltzer must always recommence with the left foot. In the three times the waltzer must make a half turn, as in the old three time waltz; scarcely turn at all in the fourth, and make the second half turn in the fifth, upon the little glissade. Lady commences with the right foot.

THREE STEP WALTZ, OR VALSE A TROIS TEMPS.

The gentleman should place himself directly opposite his lady, upright, but without stiffness; joining hands, the left arm of the gentleman should be rounded with the right arm of the lady, so as to form an arc of a circle, supple and elastic.

1st. Gentleman slides left foot diagonally backwards.

2d. Slide right foot past the left in the same direction, turning slightly to the right.

3d. Bring the left foot again behind the right.

4th. Slide the right forward, still slightly turning to the right.

5th. Slide left foot forward again.
6th. Turn on both feet, finishing with the right foot forward.

All turns are to the right for the gentleman, to the left for the lady.

CINDERELLA WALTZ.

Form as for common Contra Dance.

First lady and second gentleman balance and turn — first gentleman and second lady balance and turn — two couples waltz down the centre and back — right and left four.

SPANISH WALTZ.

First couple down the outside join hands at the foot of the set, and waltz up to place, the second couple down the outside, and up the centre to place — first couple down the centre and back, cast off one couple — right and left four.

AURORA WALTZ.

First couple balance, cross over and go down outside below two couples — first couple balance again and waltz up to place — down the centre, back and cast off — swing six.

PRIMA DONNA WALTZ.

First couple join hands and waltz down the outside (second couple waltz down the centre at the same time) — first couple up the centre, (second up the outside at the same time), first two couples balance, half right and left — balance half right to place.

Either or all of the above can end with "all Waltz" or "all Polka" round the hall.

PIC-NIC SET.

No. 1. (3 strains.) First four forward and back, and swing half round — chassee across four, forward and back, and swing partners to places — all promenade — side couples the same.

No. 2. (2 strains.) Forward and back two, cross over — chassee cross, back to place — balance and turn partners — next two the same, &c.

No. 3. (4 strains.) All chassee across — first two give right hand, cross over, left hand back and form a line — balance and turn partners to place — lead to the right and form lines — all forward and back, and turn partners to places — all chassee across — next two give right hand, cross over, and so on.

No. 4. (3 strains.) First four right and left — balance and turn partners — first couple forward and back twice — opposite couples same — all promenade — side couples the same.

No. 5. (3 strains.) First two forward and back, and turn between side couples — forward and back six, same two turn in the centre of the cotillon — six hands round that couple — all balance and turn partners to places — next two the same, &c.

"THE CHEAT" SET.

No. 1. (3 strains.) First lady balance to right hand couple, three hands round with that couple — same three balance to next couple on their right, five hands round — same five balance to next couple, seven hands round — balance, and turn partners — second lady balance to right hand couple, &c.

No. 2. (3 strains) First four lead up to the right, chassee out and form lines — half right and left in a line, half right and left across — half chain in a line,

half chain across — all forward and back, turn partners to place — side couples lead up to the right, &c.

No. 3. (2 strains.) Grand right and left — bow to corners, bow to partners — grand right and left — balance to corners, turn partners — first four forward to centre (at the same time side couples separate and chassee into places of first four) sides forward to centre (at the same time the first four move into their places) repeat, &c.

No. 4. (3 strains.) First couple balance to right hand couple, and swing — right and left with next couple — ladies chain with the next — all balance, and turn partners — all promenade — next couple, &c.

No. 5. (3 strains.) First two forward and back, cross over — two ladies join hands chassee across inside, (at the same time two gentlemen chassee single across on the outside) gentlemen join hands, &c. — next two, &c. — all balance, and turn partners — ladies all forward to centre, forward again and stop — gentlemen all around — balance, and turn partners to place — gentlemen all forward and back, forward again and stop — ladies all promenade single to seats.

BUNKER HILL SET.

No. 1. (3 strains.) First four right and left — balance four, and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First four lead to right, chassee out, form lines across the hall — all right and left across the hall — ladies all chain across the hall — all forward and back, swing partners to places — side couples the same.

No. 3. (4 strains.) First two forward and back, cross over — chassee de chassee, cross back — all balance — all chassee across partners, and turn corners — next two forward and back, &c.

No. 4. (3 strains.) First four forward and back — back to back — balance four, and turn partners — ladies chain — promenade four — side couples the same.

No. 5. (3 strains.) First couple promenade round the set — the other couples do the same in rotation, and form lines lengthwise the hall — first couple balance, chassee down ten steps — balance again and chassee down — other couples do the same, till you have all balanced through, &c. — come to your places again, then all balance, and swing partners to places.

ST. LOUIS SET.

No. 1. (3 strains. First four right and left — balance and turn partners — ladies chain — promenade four — side couples perform the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance and turn partners — the other couples perform the same.

No. 3. (3 strains.) First two forward and back, back to back — balance and turn partners — ladies chain — promenade four — the others perform the same.

No. 4. (3 strains.) First four lead to the right, chassee out and form lines across the hall — all forward and back, swing to place with partners — grand chain — promenade eight — side couples perform the same.

No. 5 (3 strains.) All chassee across partners, turn the corners — chassee back, and turn corners — grand chain — all balance the corners, and turn partners.

No. 6. (2 strains.) First four chassee across partners, and back — forward and back four, back to back — balance and turn partners — side couples the same.

CINDERELLA SET.

No. 1. (3 strains) First four right and left — balance partners, and turn — ladies chain — promenade four — side couples the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee — cross back — balance four, and turn — next two forward, &c.

No. 3. (3 strains.) First four lead to the right, chassee out, form lines across the hall — all right and left across the hall — all forward and back, swing partners to places — side couples perform the same.

No. 4. (3 strains.) First two give right hands across, left hands back and form a line — balance four, half promenade — two ladies forward and back, two gentlemen the same — balance four, half right and left to place — next two give right hands across, &c.

No. 5. (2 strains.) Ladies cross hands round, and back — gentlemen the same — all balance partners, and turn — grand chain — all promenade.

No. 6. (3 strains.) All chassee across partners, and back — allamande the corners, allamande partners — all promenade.

CALEDONIAN SET.

By J. H. WHITE, prompter for Germania Quadrille Band.

No. 1. First four right and left — join hands — chassee to opposite side and back — all balance to corners — turn the same — sides the same.

No. 2. First and opposite lady forward and back, back to back — two gentlemen the same, ladies cross over, turning — gentlemen the same — first four cross to place, all turning. *Twice.*

No. 3. Four ladies pass to the right, gentlemen to the left — ladies to the right, gentlemen to the left — all join hands, round to place — turn partners — second gentleman to the right, ladies to the left. *Twice.*

No. 4. First four lead to the right, swing the opposite lady quite round singly — give right hand to the lady, then turn — left to partners, all balance in a line, all turn to place. *Twice.*

No. 5. First couple promenade inside — grand right and left to place — same couple balance to the right, next — next — all turn partners. *Four times.*

Last, grand right and left, all promenade.

LANCERS' QUADRILLES.

By J. H. WHITE, prompter of the Germania Quadrille Band, as danced at Newport, Saratoga, &c.

No. 1. First two forward and back — forward and swing to place with both hands — first four chassee — opposite couples outside — join hands back to place — all balance to corners, turn corners. Repeat *four times.*

No. 2. First couple forward — cross over — chassee to the right — cross back to place — first four separate to the sides — all forward and swing to place. *Four times.*

No. 3. First two forward and back — forward and bow — turn partners to place — four ladies cross right hands half round — left back to place — gentlemen promenade to the right (half round) at the same time and back — turn partners to place. *Four times.*

No. 4. First couple lead to the right and bow — to the opposite and bow — pass by your partner and bow — with the same pass your partner to place, first four right and left. *Four times.*

No. 5. *A chord.* Commence with the music. Grand right and left half round — address your partner — grand right and left to place — first couple face out — all form behind — all chassee — all march, each set by themselves — all forward and back — turn partners to place. For grand square — *four times.* After the above figure is danced, first four forward — sides separate — sides forward — first four separate — first time first four forward, sides separate — second time sides forward, first four separate — third time first four forward, sides separate — fourth time sides forward, first four separate, grand right and left to place. Last.

THE LANCERS' FIRST SET.

No. 1. (3 strains.) All balance and turn corners — first two forward and back, forward again and swing round with both hands to place — first four cross over (first couple passing between the other couple, on the outside in crossing back) — all balance corners and partners — next two forward, &c.

No. 2. (3 strains.) First couple forward and back, forward again and leave the lady in the centre — first couple chassee across (or balance), and turn to place — first couple separate facing each other, the other six form in lines by their sides, all forward and back, turn partners to place — next couple forward, &c.

No. 3. (2 strains.) First lady forward to centre and stop, opposite gentleman the same, lady returns to place — gentlemen the same — four ladies cross right hands, give left hand to gentlemen, promenade to the right round to place — first two forward and back, forward again (courtesy and bow) back to places — next two forward, &c.

No. 4. (3 strains.) First couple lead to the right and bow — lead to the left and bow — chaseee across with the same couple, right and left with opposite couple — next couple lead to the right, &c.

No. 5. (3 strains.) Grand right and left — bow to partners, grand right and left — bow again to partners — first couple face round (right hand side couple pass in behind the first) other side couple ; second couple (gentlemen and ladies each in a line) promenade outside — ladies to the right — gentlemen to the left — all forward and back — forward again, turn partners to places.

THE LANCERS' SECOND SET.

No. 1. (3 strains.) First couple chassee right and left, swing round to place — first four cross over (first couple with hands joined between the other couple) other couple join hands back between first couple—four gentlemen cross left hands, giving right hands to partners — balance, turn ladies to the centre, ladies cross left hands (which are lowered)

Join right hands (which are elevated) *forming the* JAGE, move once round, and turn partners to place — next two, &c.

No. 2. (3 strains.) First two forward and back, cross over — chassee across, cross back — balance and turn partners — balance to corners and turn — form a line four, bow at sides, all forward and back, turn partners to places — next two forward and back, &c.

No. 3. (2 strains.) First lady forward and stop, opposite gentleman the same (both turning round) chassee to places — ladies cross hands quite round, (while the gentlemen lead round outside to the right) all resume partners and places — next lady forward, &c.

No. 4. (3 strains.) First couple join right hands — (gentlemen giving left hand to corner lady) the two ladies join their other hands (at the back of the gentleman at his waist) opposite couple join hands, gentleman giving his left hand to the other corner lady, (the two ladies joining their other hands at the back of the gentleman) six forward and back, the gentleman when passing back lowers his head to pass under the ladies' arms (the gentleman immediately rising) the two ladies passing under the gentlemen's arms, the gentlemen bowing and the ladies courtesying — three hands round, turn partners — side couples the same, &c.

No. 5. (3 strains.) First four chassee forward (at the same time sides chassee into the places of first four) side couples forward (while the first four chassee into places of the sides) first four chassee back while the side couples chassee together — first four chassee into places (while the side couples chassee back into places) ladies chain — all promenade — sides the same.

LADIES' CHOICE SET.

No. 1. (3 strains.) First four right and left — balance, and turn partners — ladies chain — promenade four — sides the same.

No. 2. (2 strains.) First couple chassee to couple on their right, bow and courtesy to each other twice, moving right and left across each other, at each salutation — right and left with same couple — chassee to next couple, next, next — other couples the same.

No. 3. (3 strains.) First lady balance to right hand gentleman, turn with any gentleman she may choose — balance with next gentleman, &c., — second lady, &c., third lady, fourth lady.

No. 4. (3 strains.) First lady turn right hand gentleman with right hand, next with left—next with right, partner with left — all promenade — first side lady the same, and so on with the others.

No. 5. (3 strains.) First couple promenade round the set and face the head of the hall — next — next — next — all chassee across partners, and back — all balance and turn partners — first lady balance with partner, swing any gentleman she may choose — balance with second gentleman, &c. — second lady, &c. — all balance and turn to places — all promenade round the hall.

BASKET SET.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two give right hands, cross over, left back and form a line — balance and half promenade — lead to the right, balance and swing four hands round — forward and back four, half right and left to places — next two the same, &c.

No. 3. (3 strains.) First two forward and back, back to back — balance and turn partners — lead to the right and form lines — all forward and back and turn partners to places — next two the same, and so on.

No. 4. (2 strains.) First two forward and back, cross over — chassee across, back — balance and turn partners — four ladies forward and back, join hands and swing quite round, keeping hold of hands — four gentlemen balance, join hands and swing quite round outside of the ladies. Here the music makes a ⌒ while the basket or wreath is formed, then all balance in that position and turn partners to places — next two the same, and so on.

No. 5. (2 strains.) First couple lead to the right, and balance, and swing four hands round — same four lead to the next couple, balance and swing six hands round — all round — all chassee across — all balance and turn partners — all promenade.

LUCIA SET.

No. 1. (3 strains.) First four right and left — balance four, and turn — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — grand chain — promenade eight — next two forward, &c.

No. 3. (3 strains.) Ladies all forward and back, gentlemen the same — all balance, and turn partners — all chassee across partners, and back — all balance corners, and turn partners.

No. 4. (4 strains.) First four lead to the right, chassee out and form lines across the hall — all chassee in lines — all chain across the hall — all forward and back, swing partners to places — side couples perform the same.

PANTOMIME SET.

No. 1. (3 strains.) First four lead to the right and form lines — right and left form lines — ladies chain form lines — all forward and back and turn partners to places — side couples the same.

No. 2. (3 strains.) First two give right hands, cross over, left hand back and form a line — balance and half promenade — two ladies forward and back, two gentlemen the same — four forward, half right and left to places — next two the same, and so on.

No. 3. (3 strains.) Four ladies cross right hands and swing quite round and turn partners — all chassee across — first couple forward and back twice — opposite couple the same — all promenade — four gentlemen cross right hands round and turn partners — all chassee across — first side couple forward and back twice — opposite couple the same — all promenade.

No. 4. (1½ strains.) First couple lead to the right and balance, all four pass by partners, and make the obeisance, pass back and do the same. (This should be done very slow, in order to have it appear easy and graceful.) Swing four hands round — the first couple performs the same with the other three couples, then the first couple on the side the same, and so on with the other two couples; then all pass by partners and make the obeisance at corners, pass back and make the obeisance to partners — all promenade.

No. 5. (2 strains.) First four forward and back, half right and left — chassee across four — forward and back, half right and left to place — all chassee across — all balance at corners and turn — all promenade — side couples the same.

PUNCH AND JUDY SET.

No. 1. (2 strains.) Gentlemen all balance to corners, and turn — gentlemen cross over and all balance to opposite corners and turn — gentlemen all promenade round on the outside to places, and turn partners — gentlemen all promenade half round on the outside, swing the lady with the bright eyes — promenade round to place, swing the lady you love best.

No. 2. (3 strains.) First lady balance to right hand gentleman, swing the gentleman with big feet — pass on and balance to the next gentleman, swing the gentleman with the long nose — pass on and balance to the next gentleman, swing the gentleman with the red hair — balance to partners, swing the best looking gentleman in the set — gentlemen all promenade round to the right on the outside — ladies all promenade round on the inside (at the same time) — balance and turn partners — next lady balance to right hand gentleman, &c.

No. 3. (2 strains.) First couple promenade quite round the set and face out — next couple promenade round the set, come to place, half round to place — first four forward to the centre (backward) back, pass outside and face right hand side couple — all forward to centre (sides backwards) (first four forwards) chassee by couples — all balance and turn to places.

No. 4. (3 strains.) All balance to corners, turn with opposite corners — all balance with opposite corners, turn with the best dancer in the set — first lady promenade half round the set to the right (the gentlemen half round to the left at the same time) join hands and promenade back to place — next lady, &c. — ladies all forward to centre and stop

gentlemen all round the ladies — ladies fall back, gentlemen all forward and stop, first and second ladies, third and fourth ladies, join hands and promenade to seats.

GRAND MILITARY AND CONTRA DANCE SET.

No. 1. (2 strains.) First two forward and back, back to back — balance, and turn partners — grand square, thus: first four forward to centre, join opposite and chassee to the right and left in place of side couples, then chassee to right and left round to place, where they meet partners; same time side couples chassee to right and left from partners round to place of first four, then forward four to centre, where they meet partners, then chassee to right and left to place — all promenade — next two the same, and so on.

No. 2. (2 strains.) First lady turn right hand gentleman with right hand, next with left — next with right, partner with left — all promenade — first side lady the same, and so on with the others.

No. 3. (1 strain.) First couple promeuade round the set and face the head of the hall — first side couple promenade round and form in the rear of No. 1. The other couples the same.

No. 4. (2½ strains.) Here the march is introdnced, and it is left with the head couples to form it as they please; and at its final close, the couples must all stand in the same place where they did after the promenade and facing partners.

No. 5. (2 strains.) Head couple balance and chassee down the middle ten steps; balance and chassee down, &c., until they come to the foot. The second couple will commence after the first couple have made one balance and chassee, and so on with the other couples until they get round to place; then all forward and back and turn partners to place.

ORIGINAL SET OF WALTZ QUADRILLES.

The following Waltz Quadrille is the one mostly in use in fashionable society at the present day — almost invariably ending with a polka. Other figures may be called for Waltz Quadrilles, optional with the prompter, but are not considered, according to the present style, in good taste.

First figure. First four balance (4 bars), turn with right hand (4 bars), half right and left (8 bars), balance there (4 bars), turn (4 bars), half right and left (8 bars), first four waltz (8 bars), sides waltz (8 bars), sides make the same figure.

Second figure. First couple waltz (8 bars), all grand right and left half round (8 bars), all waltz to places (8 bars), second, third, and fourth couples the same.

Third figure. First two forward to centre (4 bars), turn to places with right hand (4 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (16 bars), second, third, and fourth the same.

Fourth figure. All join hands and forward and back (4 bars), every lady pass to the right, taking the place of the lady on the right hand side (4 bars), all waltz round to the *gentleman's* place (16 bars), all forward and back again (4 bars), ladies pass to the *next* gentleman on their right (4 bars), all waltz round (16 bars), make the same figure twice more brings all the ladies to their partners. For the finale being the fifth figure, the polka or gallope can be introduced. All polka round (8 bars), first four polka (8 bars), sides polka (8 bars). First and second couples (being the couple at the head and the couple at the right of the head) polka (8 bars), second and third couple polka (8 bars), third and fourth couple polka (8 bars). fourth and first couple polka (8 bars).

All polka round (8 bars), or the quadrille can be finished by calling. All polka round the hall, the music playing any length of time at discretion, instead of all polka round, (8 bars).

DES GRACES SET.

No. 1. (3 strains.) First couple forward and back, forward again and leave the lady opposite at the left of opposite gentleman — three forward and back, repeat — first gentleman forward alone and back, two ladies cross over (taking places at each side of first gentleman) three forward and back, repeat — four give hands half round to the left, half chain to places — next couple forward, &c.- all promenade.

No. 2. (3 strains.) First couple forward passing between opposite couple, back on the outside to places — ladies give right hands across, left hand back —give right hand to partners left, balance there — promenade half round (without disjoining hands) balance again, promenade round to place — first four forward and back, half right and left — forward and back again, half right and left to place — all promenade.

No. 3. (3 strains.) First gentleman give right hand to partner, left hand to side lady (the two ladies join their other hands behind the gentleman at the waist) — three forward and back, repeat — the gentleman retires back stooping to pass under the ladies arms who are holding hands, the gentleman, then rising, causes the two ladies to pass and turn under each of his arms, at the same time bowing, while the two ladies courtesy. Second gentleman give right hand, &c.

No. 4. (2 strains.) Gentlemen all balance and turn partners — pass on and balance and turn the next lady on the right — next — next — ladies' chain — all promenade.

SCHOTTISCHE QUADRILLE.

No. 1. First four balance and turn — half right and left — repeat to place — side couples do the same — first four schottische waltz round — sides same — all waltz round — repeat.

No. 2. First four forward and back — sides same, grand right and left half round — balance and turn partners — grand right and left to place — balance and turn partners — all waltz round to place — repeat.

No. 3. All join hands, forward and back twice — the second time, gentlemen turn the ladies at their left — balance and waltz quarter round the circle — continue the balance and waltz until each couple come to their places — repeat, until each gentleman regains his own partner.

No. 4. Ladies forward and back, gentlemen the same — ladies join right hands in the centre, at the same time giving left to partners — all balance and turn partners — all balance at corners and turn — then partners — all waltz round to place — repeat.

No. 5. First couple balance and waltz round inside — second — third — and fourth couples do the same — first four lead to couples at right, give right hands to opposite ladies and balance — turn into lines — all forward and back, forward again and turn partners to places — all balance and waltz round — all schottische round the hall.

POLKA REDOWA QUADRILLE.

No. 1. First four forward and back, polka redowa — half round — forward and back again, and polka redowa to place — side couples do same — all balance at corners and turn with right hands full round — ladies passing to next gentlemen, repeat the balance and turn until each gentleman regains his partner — all polka redowa round to place — repeat.

No. 2. First four half right and left — side couples same — gentlemen join left hands in centre giving right hands to partner's right, all balance and grand right and left half around to place — cross left hands again in centre giving right hands to partners, and balance, turn partners to place — all polka redowa round to place — repeat.

No. 3. First four forward and back and turn the opposite with right hands full round — lead to couples at right and balance — polka redowa with opposite ladies forming two lines — ladies half chain — polka redowa half round — repeat — all forward and back, turn partners to places — all polka redowa round to place — side couples repeat the figure.

No. 4. All join hands, forward and back twice — first four polka redowa round — side couples same — all balance at corners, and turn with right hands — all polka redowa with the ladies they have turned full round — repeat until you regain your own partner.

No. 5. Ladies forward and back, right hands across in centre half round — left hands to opposite gentlemen, all balance keeping hands, turn with left hands — all polka redowa full round — ladies forward and back again — and repeat same figure to place, at end all polka redowa round the hall.

SET OF POLKA QUADRILLES.

Arranged by JOSEPH B. BROWN, teacher of dancing, Boston, Mass.

First figure. First four balance (4 bars), turn (4 bars), first four forward and back (4 bars), half right and left (4 bars), balance *there* and turn (8 bars), forward and back (4 bars), half right and left to place (4 bars), first four polka (8 bars), sides polka (8 bars), all polka (8 bars), sides the same.

Second figure. First couple polka outside of the second couple, stop facing that couple (8 bars), cross right hands with that couple (4 bars), left hand back (4 bars), first couple polka outside that couple to place (8 bars), first four half polka (in waltz position) (4 bars), polka to place (4 bars), second, third and fourth couples the same.

Third figure. First couple polka, stop facing the opposite (8 bars), make the first figure of the Spanish dance with that couple (polka time and steps), (16 bars), first four polka (8 bars), second, third, and fourth couples the same.

Fourth figure. All polka round (8 bars), all turn corners with the right hand (4 bars), turn partners with left hand, ladies coming to the centre, and joining right hands *there*, keeping hold of partners' left hand (4 bars), balance (4 bars), turn partners with left hand once and a half round, gentlemen coming to centre and joining right hands *there* (4 bars), balance *there* (4 bars), turn partners with left hand (4 bars), all polka round (8 bars), all half balance to corner, join right hand (2 bars), turn half round (2 bars), half balance again, *left* hand joining (2 bars), turn to place with left hand (2 bars), half balance with partner joining right hand (2 bars), turn half round (2 bars), half balance *there*, joining left hand (2 bars), turn half round with left hand (2 bars), all polka round (8 bars).

SOCIAL SET OF WALTZ QUADRILLES.

First figure. First four balance (4 bars), turn with right hand (4 bars), half right and left (8 bars), balance there (4 bars), turn (4 bars), half right and left to place (8 bars), all join hands and forward and back (4 bars), forward again (4 bars), all waltz round (16 bars), sides the same.

Second figure. Top and bottom ladies forward and back (4 bars), cross over (4 bars), first four balance *there* and turn (8 bars), first four waltz quite round (8 bars), sides waltz quite round (8 bars), top and bottom gentlemen forward and back (4 bars), cross over (4 bars), first four balance *there* and turn (8 bars), first four waltz *quite round* (8 bars), sides waltz (8 bars), side ladies forward and back (4 bars), cross over (4 bars), sides balance *there* and turn (8 bars), sides waltz *quite round* (8 bars), first four waltz *quite round* (8 bars), side gentlemen forward and back (4 bars), cross over (4 bars), sides balance there and turn (8 bars), sides waltz quite round (8 bars), first four waltz quite round (8 bars,) all forward and back twice (8 bars), all waltz to *places* (8 bars).

Third figure. First two right hands across (4 bars), left hand back in a line (4 bars), balance in line (4 bars), half promenade (4 bars), forward and back four (4 bars), waltz to place (4 bars), first four waltz (8 bars), sides waltz (8 bars), the other twos the same.

Fourth figure. First couple waltz, stop facing the opposite couple (8 bars), make the first figure of the Spanish dance, viz: half balance (2 bars), turn the opposite (2 bars), repeat three times brings all to places (12 bars), first four waltz (8 bars), second, third, and fourth couples the same.

This quadrille can be ended in the same manner as the "Original Set of Waltz Quadrilles" on page 35 if a polka is used, or, if a gallope, the following figure:

All promenade (8 bars), all waltz round (gallope waltz) (8 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (8 bars), first four forward and back (4 bars), four hands round (8 bars), sides forward and back (4 bars), four hands round (4 bars), first four waltz (8 bars), sides waltz (8 bars), ladies grand chain (8 bars), all promenade (8 bars), all waltz.

LA VARSOVIANA.

The gentleman holds his lady, same as in waltzing, and begins with left, and lady with right foot.

First part. Chassee and point right foot to the side, turning half round (2 bars), same with right foot, turning half round (2 bars), continue during, (16 bars).

Second part. Slide the left foot forward twice, hop with right, at the end of each slide (2 bars), chassee and point right to the side turning half round, same as in first part (2 bars), repeat with right foot (4 bars), continue (16 bars), repeat the first part (16 bars).

Third part. Polka redowa waltz three (3 bars), point right foot to the side on the (4th bar), turning half round, commence with right and repeat the same (4 bars), continue (16 bars).

Remark. The hands may be changed or not, at the end of each half turn. The steps may be performed up and down, as well as round, the hall. The music should be well marked, and played in Polka Mazurka time.

LA MADRILAINNE.

La Madrilainne is a graceful dance, lately composed by Madame Michau, of London. Its style is Spanish, and Castenets are obligato, to accompany the music, which is in three-eight time, played rather slowly and well marked.

Steps. The gentleman begins with left foot, the lady with her right, the position the same as in the waltz or polka. Slide to the side point the other and bring it near to the first (1 bar), repeat — and two pas de basques in turning once round (2 bars), side again, point the other and bring it up to the first (1 bar), pas de basque (1 bar), turning half round, repeat — this is to be continued as often as found agreeable, after which the first part is repeated.

SPEED THE PLOUGH.

First couple cross over, first lady balance to second gentleman and turn (at the same time) first gentleman balance to second lady and turn — first couple down the centre (on opposite sides) back (cast off) ladies chain — half promenade, half right and left.

HALF MOON.

First and third couples (face each other) (second couple remain in their places) balance, swing around second couple to opposite places — same couples balance again, and swing to places — first couple down the centre, back (cast off) right and left four.

LADY'S TRIUMPH.

First lady join right hands with second gentleman down the centre, first gentleman down after them takes his partner by the left band, joining his right with second gentleman's left behind the lady, np (in that position) to place — first gentleman and second lady down the centre, first lady after them and up as before to place — first couple down the centre, back (cast off) — right and left four.

SPANISH DANCE.

In Waltz time and Step.

Form in a circle round the room, two couples facing each other alternately all the way round. Partners all join hands forward and swing opposite gentleman or lady quarter round, forward with the same, swing partners quarter round — forward again with partner, swing with the opposite quarter round, forward with the opposite, swing partners to place — forward and back twice — waltz round opposite couple, face the next couple as it comes round.

DURANG'S HORNPIPE.

First lady balance with the second gentleman, turn with partner — first gentleman balance with the second lady, turn with partner — first couple down the centre, back, cast off one couple — right and left with the same.

CHASE (OR HUNT) THE SQUIRREL.

First lady down the outside (gentlemen crosses over and follows) back up the middle — first gentleman down the outside (lady crosses over and follows) back up the middle — (join hands) down the centre, back cast off — right and left four.

MONEY MUSK.

First couple joln right hands and swing once and a half round, go below second couple (first lady goes below second gentleman on the outside) (first gentleman at the same time goes below and between second and third ladies) — forward and back six, first couple swing three quarters round — first gentleman goes between second couple (on the inside) first lady goes between third couple (on the inside) forward and back six, first couple swing three quarters round to place (below one conple) — right and left four.

DOWNFALL OF PARIS.

First conple down the outside, back — down the centre, back and cast off one couple — forward and back six, swing six half round — six forward and back again, swing six to places — first couple cross right hands with third conple half round, left hands back with same couple — right and left first four.

THE TWIN SISTERS.

First two ladies join hands and chassee across the set and back (two first gentlemen chassee across single on the outside at the same time and back) two first gentlemen join hands chassee across, (ladies on the outside at same time) back — first couple down the centre, back cast off — right and left.

THE GRACES.

First couple cross over, down the outside below two, up the centre to place — swing with second lady once and a half round, first couple raise their hands and the second lady pass under to place — swing three hands with second gentleman, first couple raise their hands and second gentleman pass under to place — right and left.

COLLEGE HORNPIPE.

First lady balance to the third gentleman, turn the second gentleman — first gentleman balance to third lady turn with the second lady — first couple down the centre, back (cast off) — right and left.

BEAUS OF ALBANY.

First and second couples balance, swing partners — both couples down the centre, (back first couple cast off) — cross right hands with second couple, left hands back — right and left with third couple.

CHORUS JIG.

First couple down the outside, up — down the centre, up (cast off) — swing contra corners — balance and turn to places.

CINCINNATI HORNPIPE.

First two couples balance, half right and left — balance again, half right and left to places — first couple down the centre, back and cast off — right and left four.

DEVIL'S DREAM.

Form in Sets of Six Couples.

First couple down the outside (foot couple up the centre same time) back first couple down the centre back and cast off (foot couple up the outside and back at the same time) — ladies chain first four — right and left.

FORE AND AFTER, OR A STRAIGHT FOUR.

Music: CHARLEY OVER THE WATER.

Two couples stand in a direct line, (partners facing each other) all balance, straight right and left or Highland chain — (this is repeated two or three times) a lady and gentleman stop in the centre and balance, straight right and left — other couples the same — repeat at pleasnre.

BEAUS OF OAK HILL.

First lady down the centre with second gentleman, back and the lady cast off — first gentleman down the centre with second lady, back and the gentleman cast off — first four balance, half right and left — balance again, half right and left to places.

POP GOES THE WEASEL.

First couple down the outside, back — down the centre, back — swing three hands once and a half round with second lady (first couple raise their hands) second lady passes under them to place — first couple swing three hands with second gentleman (first couple raise their hands) second gentleman passes under to place.

HIGHLAND REEL.

Music: McDONALD'S REEL.

Form; a lady between two gentlemen facing three opposite; the same up and down the room. All forward and back, each lady execu'ing the reel with her right hand partner, and then with her left hand partner to place — three hands round, and back again — all forward and back, forward again and pass through opposite and face next three.

CHASE THE LADY.

Second gentleman cross over and chase the first lady down the outside, back — first gentleman cross over and follow the second lady down the outside, back — first four down the centre, back cast off — half promenade, half right and left.

THE COQUETTE.

First lady balance to third gentleman, turn whom she pleases — first gentleman balance to third lady, and turn whom he pleases — first couple down the centre, back and cast off — right and left.

HULL'S VICTORY.

First couple join right hands and swing half round (first lady give left hand to second gentleman's right) (gentleman give his left hand to second lady's right) balance four in a line — first lady swing with second gentleman, first gentleman swing with second lady at the same time and pass partner — (join hands again with second couple) balance four in a line, swing to places — down the centre with partner, up (cast off) — right and left four.

FLOWER GIRL'S DANCE.

Form as for the Spanish Dance.

All chassee to the right, half balance — chassee back swing four half round — swing four half round and back — half promenade, half right and left — forward and back all, forward and pass to next couple (as in the Haymakers.)

CIRCASSIAN CIRCLE.

Form as for the Spanish Dance.

All balance, swing four hands — ladies chain — balance and turn partners — right and left — all forward and back, forward again and pass to next couple (as in the Haymakers.)

TEMPEST.

Form in two lines of six or eight couples on a side.

First two couples down the centre (one couple from each line) four abreast, couples part at the foot and up abreast and each turn around opposite the next couple that was below them on starting — four on each side right and left — ladies chain with the same couple — balance, four hands round (on each side) same four down the centre, &c.

RUSTIC REEL.

Each gentleman has two partners; form as for the Spanish Dance.

Each gentleman chassee with right hand lady, opposite and back — chassee out with the left hand lady opposite and back — all forward and back, pass through to the next couples.

SIR RODGER DE COVERLY.*

The first lady and foot gentleman forward in the centre meet and courtesy and bow — first gentleman and foot lady the same — first lady and foot gentleman forward and swing with right hands — first gentleman and foot lady the same — first lady and foot gentleman forward and swing with left hands — first gentleman and foot lady the same — first lady and foot gentleman forward swing with both hands — first gentleman and foot lady the same.

First lady and foot gentleman forward and allemande aronnd each other — first gentleman and foot lady the same.

First couple swing each other with right hands, first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time,) first couple swing each other with right hands again, third lady and gentleman with left hands — partners with right and so on until you reach the foot of the set — the gentleman passes his arm around his partner's waist (lower their heads) all the other couples join their hands raised, and first couple promenade up followed by the other couples — down the outside to places — first couple will now be at the foot — the first couple cross their hands and gallopade up and down the centre.

FISHER'S HORNPIPE.

First couple down the outside, up — down the centre, up (cast off) — swing six hands quite round — right and left.

* *This is called the finishing dance in England, where it is a universal favorite; is usually danced as a finale to a ball.*

ARKANSAS TRAVELLER.

Balance first six, chassee half round — balance again, chassee round to place — first four cross hands half round, swing partners — cross hands round to place, first couple swing quite round — down the centre, back and cast off — right and left.

PORTLAND FANCY. FIGURE, "TEMPEST."

Join hands and swing eight — head couple (gentleman and opposite lady) down the middle, and foot couple up the outside, back to places — head couple down the outside and the foot couple up the middle, back to places — ladies chain at the head, and right and left at the foot — right and left at head, and ladies chain at foot — all forward and back, forward and cross by opposite couples and face the next four.

CAMPTOWN HORNPIPE.

First couple down the outside, back — down the centre, (swing at the foot half round) up the centre (lady on the gentleman's side) and cast off — ladies chain — first couple balance, and swing to place.

JORDAN AM A HARD ROAD.

Six couples in a set.

First couple balance cross over and down the outside — balance at the foot, cross over up the outside —down the centre, back and cast off — right and left.

SOLDIER'S JOY.

Form as for Spanish Dance.

All forward and back, swing the opposite — all balance to partners, and turn — ladies chain — forward and back, forward again and pass to next couple, (as in the Haymakers.)